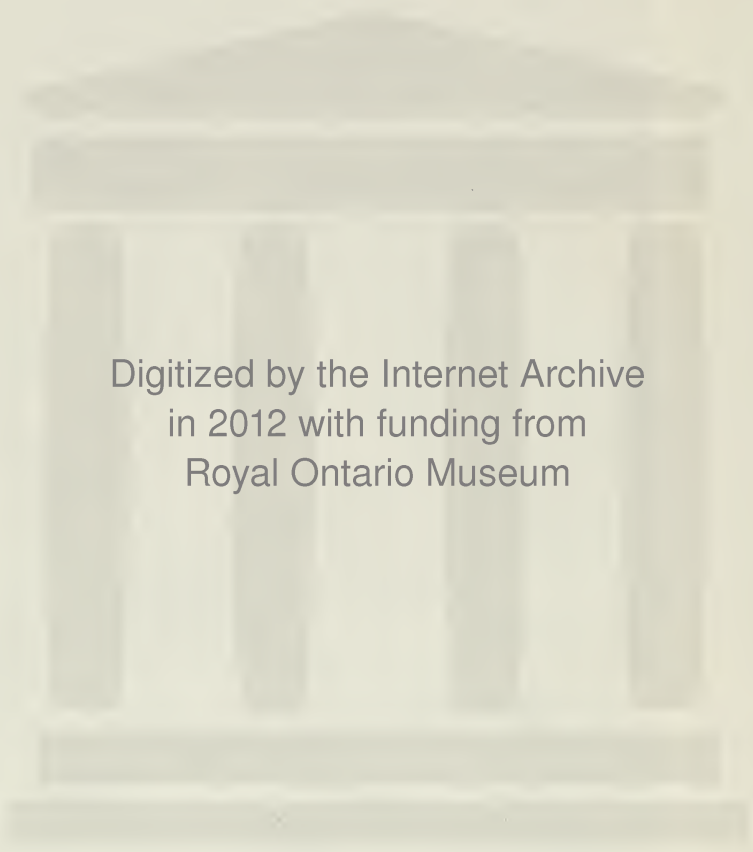




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BULLETIN

OF THE ROYAL ONTARIO
MUSEUM OF ARCHAEOLOGY

UNIVERSITY OF TORONTO • SEPTEMBER 1951 • NO. 17

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A MADONNA AND CHILD FROM A SALAMANCAN TOMB

AN IMPOSING Mother and Child group, said to be from the Cathedral of Salamanca in Western Spain and now in the Museum, may be tentatively dated to about the year 1300. Much of the surface of this nearly life-sized stone group is covered with painting in polychrome. The sculptor has produced a work of comparatively high quality, with individual touches to which close parallels cannot be cited. In its uniqueness, the group poses problems in interpretation, provenance, dating and original setting (see Fig. 1).

Spanish sculpture of the late 13th and 14th Centuries should be carefully scrutinized for two influences which modify the native style. First, Romanesque characteristics lingered well into the 14th Century in the more remote parts of Spain, particularly in those communities removed from the pilgrimage roads which led to the shrine of St. James at Santiago de Compostella. Salamanca was such a centre, and, in addition, was frequently isolated by war. After searching for these Romanesque qualities, it is secondly important to ascertain whether French influences have also been at work.

With the above in mind, let us look at the inherently Spanish qualities of the Toronto group. The sculptor has chosen a common contemporary pose with the crowned Madonna seated erect on a stool or escabel, supporting the Child on her left. She is essentially a Romanesque Madonna, with a regal bearing, but lacking the human touch of a mother's intimate relationship with her child. A starkness in the ovoid face with its shallow forehead, large almond-shaped eyes, and long nose, further accentuates the Romanesque. The sense of two-dimensional pattern in the group is the antithesis of what the French Gothic influence was doing to Spanish sculpture in the 13th Century Cathedrals of Burgos and Leon. The folds of the tunics have no volume here, and are stiff, dry and formalized; they trace an admirable pattern when seen from the front, but enclose nothing. Is this flatness of pattern a trace of the all-over Moorish approach to design lingering on into another era?

Turning to the French aspect, it would seem as if the sculptor had seen a Gothic rendering of drapery, or at least a sketch of it, but had failed to grasp the significance of the three-dimensional approach towards which the French were striving. The chubby-faced Child has not completely escaped the humanizing influences of the new spirit at work in the North, and in the rendering of the Madonna's crown a certain naturalism of the leaves seems to point to 13th Century France or England.

Spanish Mother and Child groups of the 13th and 14th Centuries were designed for one of three uses. The first is architectural, set in a tympanum as the central theme in an Adoration or other group associated with the Nativity. For example, Leon Cathedral has an Adoration group. In such a position, weathering is inevitable since the sculpture is exposed to the elements; the admirable state of surface preservation of the Museum example precludes outdoor use. The second use is, however, quite possible. Cult statues in shrines devoted to the Virgin were very numerous. An escallop shell in the crown could point to connections with a wayside altar designed for pilgrims on the road to Compostella. But if such were the case, the archaism of style is difficult to explain for it is on that very route that French Gothic influences were being introduced into the country. Besides, many cult statues were of wood or metal so that they could be readily moved.

We prefer to think that the work belonged originally in a third group, that of statues placed in wall niches above tombs. The Madonna and Child were often so used as the central figures in an Adoration; the effect is much like that of tympanums portraying the same subject. At other times they appear between angels who swing censers as in the tomb of Martin Fernandez (d.1288) in the Cloisters of Leon Cathedral (Fig. 6). The designer of Martin's tomb has copied the style of that erected to Munio Ponzardi (d.1240) whose epitaph is dated 1259. The subject appears several times on tombs at Burgos, and in the Old Cathedral at Salamanca the tomb of Chantre Aparico (d.1274) has an Adoration group above the sarcophagus. These are all in high relief.

A group sculptured in the round was above the tomb of Armengol X (d.1314). A description of the tomb written in the 18th Century includes this passage:

Over the sarcophagus on the wall of the niche is an angel which is bearing a little boat of incense; one hand is broken. On the left side is carved the soul of the count accompanied by angels that are raising it to heaven. Over this is a relief of the same length as the niche for the tomb; on this are carved figures of the clerics with the celebrants and their subordinates. Over this slab there is a representation of the Virgin, also of stone, very beautiful, who holds the seated Christ Child on the left and in her right hand a flower which she offers to the Child.

Like many others, this Madonna and Child group has since disappeared and it is now impossible to tell how many similar ones once existed.

The Toronto work would meet all of the requirements for use in a tomb niche. It was placed where it could not be readily handled, for much of the polychrome is intact. This is especially true of the colour on the sides, and it is this very painting on the ends of the escabel which was applied at the time of completion of the sculpture. The group is seen best from in front and from below the eye level.

If the group was so used in a tomb, why the escallop shell in the front of the crown? St. James was not only the patron saint of Spain, but also the special patron of her knights and warriors. The knights of the Order of St. James of Compostella used the cross and escallop shell as their personal insignia from their formation in the 12th Century. What would be more fitting than that a Madonna in the role of protectress of Spanish knighthood should be carved above the tomb of a member of an order of fighting knights?

The austere character of the Madonna must be further read as a reflection of the severe military pattern which dominated life in Western Spain. Salamanca had long been a centre of violence. It had been overcome by the Moors in 715 and had constantly changed hands in the ebb and flow of war until the Christian kings drove out the invaders in the 11th Century. This victory did not bring peace; it merely whetted the appetites of the Salamancans for further warfare, and from then until the 14th Century the city's strong groups of fighting religious orders were engaged in an almost continuous series of battles. They supported first one Spanish leader, then another. When earthly monarchs rose and fell as rapidly as they did in Salamanca, is it any wonder that a Cathedral sculptor chose to carve a Romanesque Madonna? As such she is a constant and unchanging power, crowned the Queen of Heaven.

In examining attribution of the group to Salamanca Cathedral, we have first to note that there is no documentary evidence to connect the statue with either of the two cathedrals in that city. The New Cathedral can be immediately dismissed as a source since its construction was not commenced until the 16th Century. The Old Cathedral was founded by Jeronimo of Perigueux who died in 1120, and the structural work was mostly completed in the 12th Century. The Madonna formed no part of the original fabric of the building itself, but later tombs erected in the chancel and transept appear to be intact. However, blind arcades in the Cloisters have been used for tombs; from some of these sculpture has been removed, and works remaining date from the 12th Century to the late Gothic period. Four chapels lead from the Cloisters, and of them, that dedicated to St. Catalina, has

been completely dismantled and another to St. Barbara altered. An attribution of "Salamanca Cathedral" might be applied to any sculpture removed from either the Cloisters or one of the chapels.

Much polychrome painting remains on the statue. It was partially repainted on at least two separate occasions. One of the artists only, who had worked on the figures, seems to have followed the rules so categorically laid down in France that the Madonna wear the blue mantle symbolic of heavenly love and truth, and the red tunic of religious fervour. On the mantle are traces of red underlying a layer of blue, but there is no way of knowing when either of these coatings was applied. All other artists followed their fancy. At the time of the completion of the statue, it would seem that the cushion and stool were painted in black, red and white as is found on numerous 12th and 13th Century Spanish wooden groups (see Fig. 4). There is no trace of the original painting on the clothing. An effect of richness was thought desirable in the 15th or 16th Century and most of the clothing on both figures was painted to resemble costly brocaded material in a Renaissance pomegranate design. Down the back of the Child's tunic is a row of vermilion diamonds with minute crosses at each of the four tips. The motif is one used by Fernando Gallego, a Castilian artist who maintained a large workshop in Salamanca before 1500 and who had connections with the university as late as 1507. It was possibly at this time that the flesh parts were painted a chalky white and a red cast added to the cheeks. Finally, the upper part of the Madonna's tunic, her crown, and the hair of the Child, were gilded in the 17th Century or later.

The involved question of dating has been left until the last. When no direct parallels exist and the style is archaistic, this must be conjectural at best if there is no direct documentary evidence. Reference has already been made to the tomb of Martin Fernandez (Fig. 6) at Leon, dated 1288. It is nearly contemporary with another tomb in the same Cloisters where the position of the lower part of the Child's body is so strikingly similar to that in the Toronto group as to relate them closely. The crispness of drapery handling of the Toronto Madonna occurs in some other Spanish sculpture of the period. A sculptured figure of a woman of the House of Argol echoes it remotely; this was completed in 1330 for Las Avellanas. However, if the Toronto group was made for the tomb of one of the knights of a military order, it would scarcely have been executed after the disbanding of the Order of the Knights Templar in 1312 who were the strongest group in Salamanca. Therefore it is reasonable to assign a tentative dating of about 1300.

This group should not be regarded as a link in a chain of development in any great artistic movement, nor should it be regarded entirely for its own sake. It is a competently sculptured work by a talented provincial artist, reflecting the austere military life of Western Spain in the 13th and 14th Centuries; therein lies much of its interest for us.

J. R. HARPER

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PLASTIC CLAY

IN RESTORING pottery, sculpture, bronzes, flints, etc., it is essential that after the main joining of the pieces to make a whole, some material be used to replace missing portions, and lute in the fine cracks. This must be done if the object is to be displayed in a presentable state. We have had considerable success over fifteen years with a plastic clay. The extent of our success in the application of this material in a wide series of restorations could not be fully covered in this short article, nor can we give more than a brief description of its general characteristics; but like all materials adopted for restoration its usefulness depends on the skill of the restorer.

Plastic clay consists of two ingredients, polymerised vinyl acetate (25 per cent solution in methylated spirits) and a filler of dry sand. Gypsum, whiting, kaolin or any other dry substance with body will serve the purpose, but it must be of approximately 200 mesh. It is prepared by laying a quantity of clay on a glass palette. A pocket is made in the clay, and the solution of vinyl acetate is added. With a knife spatula the clay is worked into the binding medium until the putty-like product can be picked up without sticking to the fingers; it should be about the consistency of soft plasticene. It can be kept in this state by storing it in an air-tight container in which is a cloth saturated with alcohol.

Before applying it, the edges of the surface to which it is to adhere should be coated with several applications of vinyl acetate. When this coating is dry the clay can be applied, being kept in a workable condition with alcohol. Small cracks, minute holes and small additions present no problem; the clay is applied and shaped, and left to dry. If more clay is needed the surface is moistened with alcohol and more clay added. When dry, or set, the clay can be shaped with a sharp tool or abrasive (sandpaper), or rubbed with a cloth moistened with alcohol.

Where large amounts of clay are to be used, for example on the rim of a pottery vessel or for a large hole in the body, a support will be necessary to hold the clay in position and shape until it sets. For this we use plasticene where possible; if this is not applicable we use a plaster of paris support shaped to fit the required job and coated with rubber latex. The latex is used as a reliever to prevent the clay from adhering to the plaster support. When a coloured object is being mended dry pigments can be mixed in the clay to produce the required colour. Alternatively, when the clay is set colour may be added by

dispersing dry colours in alcohol or dilute vinyl acetate, and the mixture applied to the surface with a brush. The alcohol softens the surface of the clay sufficiently to make a good bond with the colouring matter.

Clay has advantages over many of the materials that have been used for restoration, such as plaster of paris or plaster and glue, etc. When set, it has a surprising strength, and is completely inert to temperature changes. It gives added strength to objects to which it is applied, but is completely reconvertible. Therefore it can at any time be removed without danger to the object. It is at all times soluble in alcohol or in any of the solvents of vinyl acetate.

W. TODD

THE HARRY WEARNE COLLECTION OF PAINTED AND PRINTED TEXTILES—PART ONE

THE MAIN COLLECTION of painted and printed textiles in this Museum was amassed by the late Harry Wearne. Harry Wearne was a textile designer and manufacturer of international reputation. His knowledge of textile design and his good taste is evident in the items he acquired for his collection and which he used as inspiration for his own designs. He died in 1929 and his widow, wishing the collection to remain within the British Commonwealth, gave it to this Museum.

The collection is one of great importance, containing Indian painted and resist-dyed, European woodblock, and copperplate printed textiles. Each group contains pieces of outstanding quality and great variety. In this article a brief description of a selection of Indian cottons is given; the printed textiles will be similarly described in the two following issues of the *Bulletin*.

The largest group of Indian cottons show the tree of life design. The examples range in date from the end of the 17th to the second half of the 18th Century. The panel shown in Figure 7 is the finest example of the earlier type. The large floral motifs are interestingly broken up and linked with charming flights of birds, beasts, and insects. Among the craggy mounds from which the tree springs are numerous animals, figures in 17th Century European costume, and a European bed with lambrequins. The predominating colours are reds and blues with some purple. The yellow has faded, leaving the greens predominantly blue.

Another beautiful example is shown in Figure 8. It is probably an early 18th Century piece. The colours are particularly well preserved and many of the outlines have been enriched with gold leaf, probably added at a later date. The vase motif which occurs in the border is to be found in other examples in the collection. Another form of foreign influence is shown in Figure 9, with its border of rococo garlands. The design is well drawn but falls far below the standard of Figures 7 and 8. It is carried out in shades of red, blue, and purple.

In another group strong Chinese influence is seen. The angular characteristics of bamboo, most successfully adapted to European textile design by Pillement, are used in similar fashion in the Indian cottons. It is the treatment rather than the actual motifs which give a Chinese flavour to these and other designs in the collection.

Unique in the collection is the panel shown in Figure 10, containing a group of figures in European dress of the late 17th Century. The design appears to have been taken from a European source by someone with no first-hand knowledge of the costumes he was depicting. The meaningless folds of the dresses and curious angle of the man's hat suggest this. The treatment of the figures is very bold. The features of the faces are indicated only by line, with no colour except red for the lips. The seated figure in the foreground wears a dark blue coat, red trousers, and blue shoes and stockings. The gown of the woman in the centre is in shades of red, that of the figure behind her in browns and black. The child wears a red garment. The hair where shown has been meticulously drawn.

In the large group of floral designs a very fine piece is a hanging or coverlet, decorated with a bouquet in each corner and in the centre, and a floral border with vases. It is similar to one illustrated in Plate XV of *Calico Printing and Painting in the East Indies in the XVII and XVIII Centuries*, by G. P. Baker. The difference lies in a rearrangement of the bouquets, scattered floral sprays, and the border design.

This group also contains four panels with allover floral designs. Such panels are rare, as they were usually cut up and made into garments on reaching Europe. The corner of one of these panels is shown in Figure 11. The design of meandering floral sprays is a repeat pattern, very delicately drawn and carried out in reds, pale blue, and touches of purple, on a cream ground. The original glazed finish still remains. Another fine example is a very large panel in stronger shades of red, blue, and buff. It also has a repeated pattern of four floral sprays but so closely and cleverly arranged that the repeat is not evident at the first glance.

A number of smaller floral pieces are probably fragments of large



FIG. 1. Madonna and Child from a Salamancon Tomb. Stone Sculpture; Catalogue No. S134; formerly in Schutz Colln., Paris; Height 56"; Base 17" x 21"; Restoration—right hand and wrist of Child, pear and right hand and forearm of Madonna.



FIG. 2. (Upper left) Head of Madonna with leaf crown and scallop shell.

FIG. 3. (Upper right) Right side of Child.



FIG. 4. (Lower left) End of stool or escabel with cushion, painted in red and black.



FIG. 5. Madonna and Child from a Salamancan Tomb, rear view.



FIG. 6. Tomb of Martin Fernandez (d.1288) in the Cloisters of Leon Cathedral.

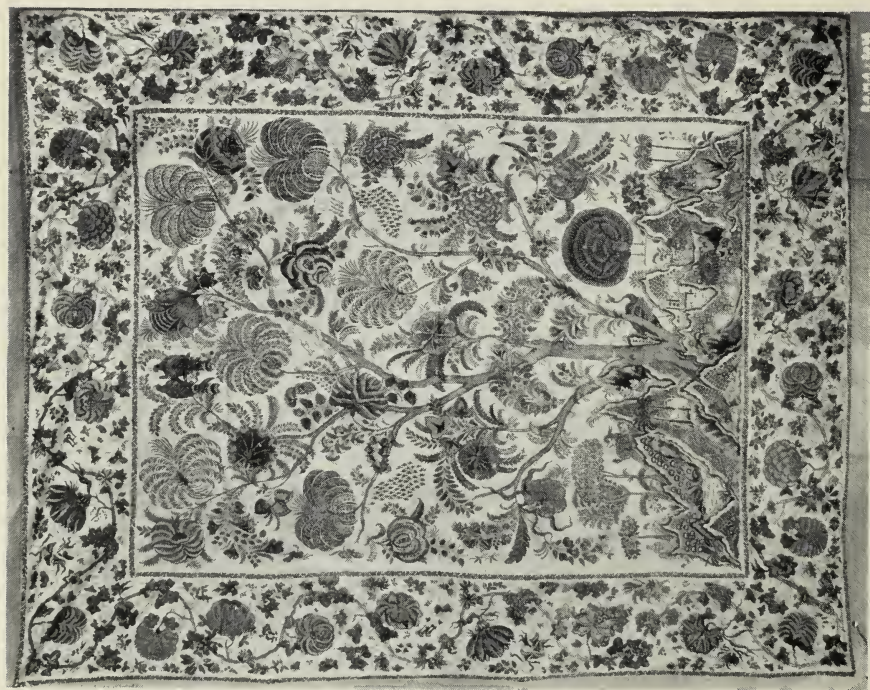


FIG. 7. Handpainted and resist-dyed cotton hanging, India, late 17th century. L. 8 ft. 8½ in.; W. 7 ft. 3 in. Cat. No. 934.4.11

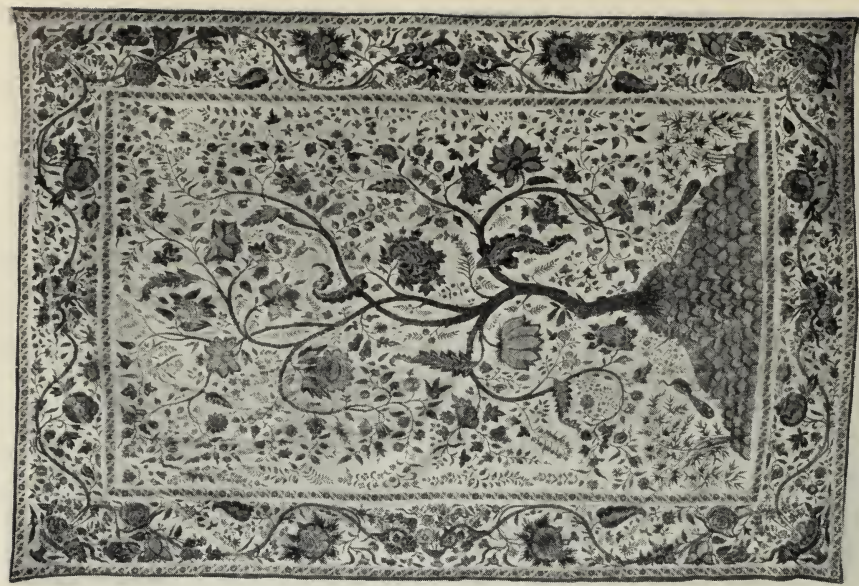


FIG. 8. Handpainted and resist-dyed cotton hanging, India, early 18th century. L. 12 ft.; W. 8 ft. 5 in. Cat. No. 934.4.13.



FIG. 9. Handpainted and resist-dyed cotton hanging. India, second half of 18th century. L. 9 ft. 8 in.; W. 6 ft. 0 in. Cat. No. 934.4.12.



FIG. 10. Handpainted and resist-dyed cotton hanging. India, late 17th century. L. 8 ft. 3½ in.; W. 5 ft. 8 in. Cat. No. 934.4.10.



FIG. 11. Handpainted and resist-dyed cotton panel. India, 18th century. L. 9 ft. 10 in.; W. 4 ft. 7 in. Cat. No. 934.4.44.



FIG. 12. Part of a handpainted and resist-dyed cotton panel. India, 18th century. L. 9 ft. 10 in.; W. 3 ft. 6¾ in. Cat. No. 934.4.45.

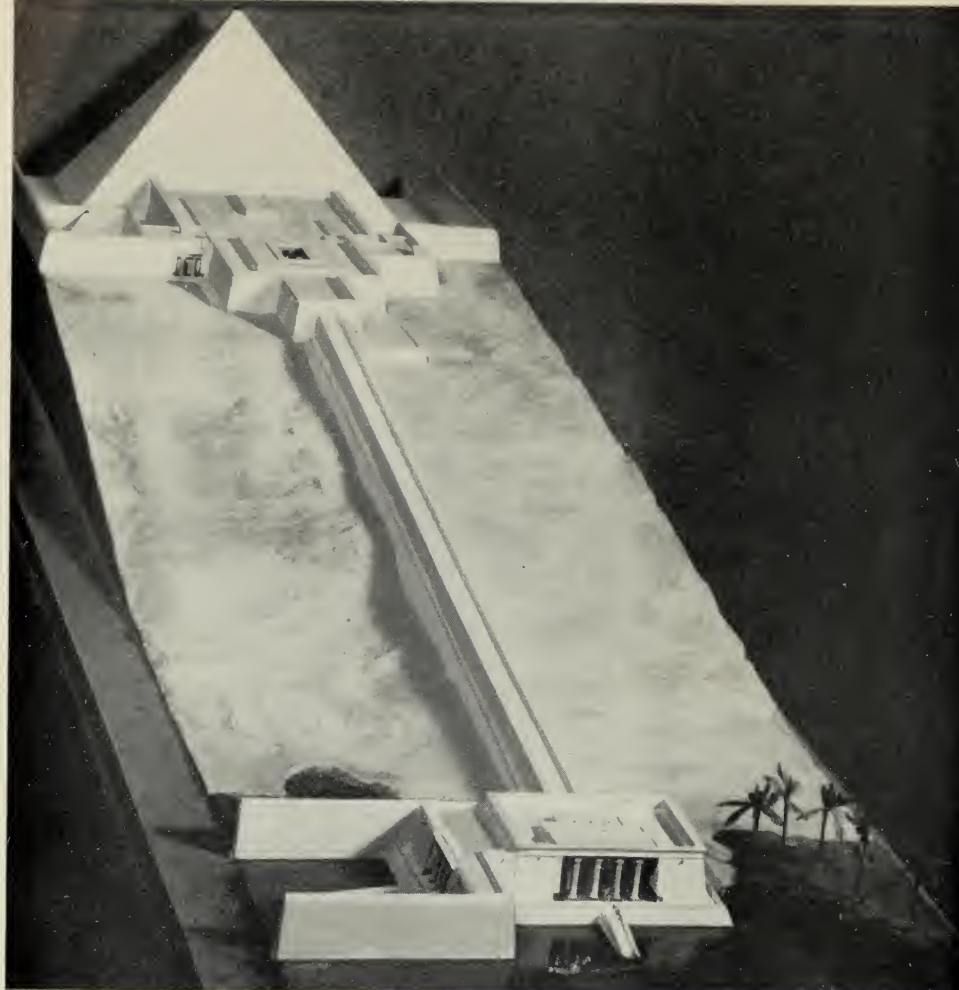


FIG. 13. Model of the Pyramid of Sahure: general view from the east.



FIG. 14. Model of the Pyramid of Sahure: detail showing mortuary temple from the south, and separately constructed sections.



FIG. 18. Detail of the "Mortuary Bed." Central foot with Guardian Figures.

FIG. 19. Detail of the "Mortuary Bed." Dragon. N.Ch'i style carving.



panels. Many of these show strong European influence in their design, reflecting that of the French woven fabrics of the second half of the 18th Century. This may be seen in the piece illustrated in Figure 12, which is a good example of the high standard of craftsmanship of this group. It is painted in reds, blues, purples, yellow, and green, all in good state of preservation.

The final group to be mentioned is of pieces with ecclesiastical and heraldic emblems. The first is a cope made for the Armenian market. It has a lattice ground pattern of flowers with cornucopia-like stems, and a border all around of winged heads. In the upper centre below the border is a cross, with similar heads filling the four spaces between the arms. Below this there is the inscription "In memory of Gregory Ghalandaeian [or Qalandaeian or Kalandaeian] and his parents Agapir and Martha, in the year 1787 September."¹ The painting and resist-dyeing are in good condition, but the cope has several large circular holes in it.

Two panels have heraldic devices in the design, neither identified as yet. One has a coat-of-arms in each corner and eight repeats of it radiating from the centre. The other has a similar arrangement but is not so strictly heraldic. Here the heraldic devices seem to have been used mainly as decorative motifs, though the animals, rampant unicorns, couchant lions (looking back), and a coroneted lion in the centre holding a sword, may have significance. This piece has a wide border of seven rows of repeated vignettes. In these are crudely drawn birds and animals among flowers and shrubs. Birds and butterflies appear between the vignettes at frequent intervals.

K. B. BRETT

¹The inscription was kindly read for the Museum by Dr. S. Topalian.

A MODEL OF THE PYRAMID OF SAHURE

A MODEL of the pyramid of Sahure, second king of the Egyptian 5th Dynasty, has just been completed in the Museum's workshops. The whole complex is reproduced except for the western (rear) half of the pyramid, which is cut off to show the internal construction. On each side and at the east end is included a glimpse of the surrounding landscape: the desert plateau, the sandy slope, and the inundated green valley. The scale is about 1 to 280, which makes the total length

of the complex 67 inches (1.70 m), equalling slightly more than a quarter of a mile. Three separate transverse sections on the same scale, each about $1\frac{1}{2}$ inches thick, have been constructed to show typical interior design: (1) through the middle of the colonnaded court and the ramp to the roof, (2) through the western side of the room with the five statue niches and the storerooms, and (3) through the causeway. The model is shown in Figures 13 and 14.

In slicing off the rear half of the pyramid we followed the original model published by the excavator. Our model, however, possesses the following special features which we believe may be unique among models of this famous group of buildings: (1) the remarkably small scale, (2) the inclusion of the full length of the causeway, and (3) the separate reproduction of sections. The small scale has the universal appeal of all good miniature art and at the same time gives an impression of the enormous size of the original, an effect partly due to the fading out of the model's constructional details through sheer minuteness. This scale allows the model to take its proper place in the Egyptian galleries, since its purpose is to explain and supplement, but not to dominate, the antiquities. The unbroken causeway conveys a clearer idea of the form and meaning of the whole pyramid complex. The three separate sections, which show features of the interior without interfering with the general view, also contribute to the impression of completeness.

The model was constructed by Miss Sylvia Hahn of the Museum staff. She used wood covered with gesso as the basic material of the buildings, plastic knitting needles for the columns, and cardboard, plaster and paper for other details. The wider range of materials used in the setting includes a cast plastic for the water leading to the two landing stages of the "valley temple." The human figures, of wire and gesso, serve as a measuring rod, and emphasize the skill and ingenuity required for working on so small a scale.

The model evokes, however, less interest in its own construction than in that of its original. The pyramid was built during the first flowering of Egyptian civilization, about 2550 B.C.; it is situated at Abusir, about 12 miles south of Cairo, and close to Memphis, the ancient capital.

Sahure's last resting place, like the other pyramids of its age, fulfilled the dual function of tomb and temple, since the king was also a god. During the 4th and 5th Dynasties, as the cult of the king grew in complexity and the power of the monarchy ceased to keep pace with it, the mortuary temple attached to the pyramid tended to become more important in proportion to the pyramid itself. Sahure's pyramid

was not so large nor so well constructed as the great pyramids of the preceding dynasty. Its sides were only about 257 feet square at the base. Its height was 162 feet, unimpressive compared with the 481 feet of the pyramid of Khufu (Cheops), about 100 years earlier, and its masonry was not so fine. But its subsidiary buildings were large and magnificent. Although they are now in ruins they have suffered less drastic destruction than their predecessors, and careful excavation has made it possible to reconstruct them with reasonable certainty. The whole complex, therefore, is the clearest illustration of a typical pyramid with its dependent structures. While it possesses individual characteristics, its main elements are traditional: (1) the "valley temple," for disembarkation and initial ceremonies, (2) the causeway leading up to the main buildings on the desert plateau, (3) the mortuary temple, with entrance hall, colonnaded court, chamber with five statue niches, sanctuary and storerooms, and (4) the pyramid itself, with the deeply hidden chamber in which the king was buried. A much smaller pyramid, the tomb of Sahure's queen, stood in one corner of the paved enclosure.

The supreme event in the history of the complex was, of course, the king's funeral, but the mortuary temple was intended to remain a centre of activity for ever after. A flourishing priesthood presided over the ritual of the dead king's daily needs and over the public ceremonies connected with his cult. The latter were held in the eastern part of the temple, since no layman was admitted to the sanctuary, storerooms and secret ceremonial chambers. At special festivals statues of the king would be carried abroad in a procession, accompanied by music and dancing.

The complex was built of fine limestone masonry embellished with polished hard stone. The monolithic columns and architraves were of red granite, and the walls of most of the principal rooms and corridors had dados of granite or basalt below beautiful painted relief sculptures glorifying the king and providing for his needs in the after-life. Several of the floors were of basalt, but alabaster was used in the vaulted sanctuary and in the chamber with the five statue niches. Granite was used for the capstones of the two pyramids and for part of the passage to the king's burial chamber. Basalt was used for the lion-headed water-spouts placed at regular intervals below the cornices of both temples.

Through skilful use of engraving tool and paintbrush, our model shows the combined effect of contrasting hard stone, graceful palm-shaped and plain columns, and the pattern of the wall pictures which enlivened the porticos, colonnaded court and dim interiors. It also

shows the beautiful proportions of the work and communicates the vitality of the great tomb, which was inspired by the desire to enjoy the pleasures of this world eternally.

The model is intended to contribute to an understanding of the museum objects contemporary with it. By stimulating general interest it may eventually bring to the Museum more adequate representation in Old Kingdom sculpture, which, though rare on account of its great age, ranks high among the world's masterpieces.

The chief source for the Museum's model was the published account of the excavation undertaken in 1902-08 by the Deutsche Orient-Gesellschaft: *Das Grabdenkmal des Königs Sahure* (Leipzig, 1910-13) by L. Borchardt. For anyone who wants a readable and interesting book on the subject of the pyramids in general, *The Pyramids of Egypt* (Penguin Books, 1947) by I. E. S. Edwards is heartily recommended.

WINIFRED NEEDLER

TWO RENAISSANCE TESTOONS

THE MUSEUM possesses two Renaissance testoons from the states of Ferrara and Montferrat in North Italy. These coins, acquired in 1921 (Sotheby Sale, May 10, Nos. 92 & 95), provide good examples of the fine workmanship of the time.

The name testoon, or testone, was originally applied to any coin bearing a portrait, regardless of denomination; later—as in the examples here—it came to mean a silver piece about the size of a florin.

The first coin is of Alphonso I d'Este (1505-1534), Duke of Ferrara. Alphonso is perhaps best known as the fourth husband of Lucrezia Borgia, the reputedly infamous daughter of Pope Alexander VI. Historically, however, his real importance lies in his inventions in the field of artillery, his leadership in the League of Cambrai against Venice (1508), and the quarrels with Julius II and his successors in the Papacy. (Fig. 15.)

The coin itself, by Ludovico di Foligno, is in the Classical style. The obverse bears a portrait of Alphonso, wearing a cuirass, and the legend ALFONSVS:DVX:FERRARIE:III (Alphonso, third Duke of Ferrara). The reverse type is based on the Biblical story of Samson and the lion (Judges XIV). It depicts Samson seated on a curule chair,

holding a lion's head with bees issuing from its mouth; thus the inscription DE:FORTI:DVLCEDO (sweetness from strength). At the left is a snake curling around a tree stump.

The second testoon, struck at Casale, is of Guglielmo II (1494-1518), Marquis of Montferrat, a scion of the House of Palaeologus, rulers of Imperial Byzantium, a branch of which secured Montferrat as a fief of the Holy Roman Empire in 1305. (Fig. 16.)

The obverse portrays Guglielmo dressed in the characteristic style of the region and period—quite unlike the portraits of the contemporary princes of pure Italian lineage. The legend is GVLIELMVS:MAR:MONT:FER:7C (Guglielmo, Marquis of Montferrat). “7” before the C (Casale) is difficult to explain. It may perhaps be either part of the mint mark, or something connected with the number of rulers in the principality; however, Guglielmo was neither the seventh ruler of his family nor the seventh marquis. The reverse depicts the complicated arms of the Palaeologi. It is unusual in having a German type shield surrounding the centre quartering, instead of the usual variation of the Plantagenet, or heater-shaped shield, such as is used for the entire coat of arms. Around is the inscription SARCI:ROM:IMP:PRINC:VICA:PP (Prince and Vicar of the Holy Roman Empire, Father of the Country). In cutting the die, the engraver—who probably did not know Latin—has interchanged two letters, putting in SARCI instead of SACRI.

Coins such as these, with their exceptionally fine portraiture and engraving, are interesting examples of the minor arts of the Renaissance and constitute one of the finest series in numismatics.

F. H. ARMSTRONG

A CHINESE CARVED STONE SLAB CALLED A “MORTUARY BED”

ONE OF the most beautiful pieces of Chinese sculpture known has recently been acquired by the Royal Ontario Museum through the gift of the Reuben Wells Leonard Bequest. Both historically and artistically it is an outstanding addition to the Chinese collection, for it is a non-Buddhist relief of the 6th Century. Few examples of this type are known at all, and this, moreover, is one of the finest pieces of decorative design that has ever come out of China. (Fig. 17.)

What is it? That has been the question ever since it was first shown in New York in the late twenties. It was then called a "lintel" and this designation stuck to it during the exhibitions in Paris in 1936, and in Portland, Oregon, and New York in 1940. As usual with ancient works of art from China, no one had any concrete information about it—just that it had been dug up, doubtless from some long-forgotten tomb. No records of any kind came with it. It had to be judged on its own merits alone.

The shape suggested that it had occupied a position above the false double-doors which ordinarily lead into the tomb-chamber below the burial mound, but are themselves buried out of sight in the ground. The horizontal slab is of that hard gray limestone known as "Honan marble." It is seven feet long and a total of twenty inches high as it stands on its three square "feet." The shape is unusual but it is not unique and we now know of three or four other such "lintels." One at least of these others cannot well have served as an over-door decoration. Ours has slots in the back of the slab at the upper ends and iron pins driven through the corners at those places in such a way as to suggest that another slab was joined to this one at each end at right angles to it, as if to form three sides of a box-like structure. This hint of construction, combined with the measurements, the shape, and the character of the design leads us to believe that our carving may have been part of a coffin platform or "mortuary bed" such as we know the coffin frequently rested upon in the tomb. Miniature coffins on such platforms are well known from this period both in stone and in bronze, and were used for the ashes of Buddhist priests. The platforms were in imitation of the most important piece of furniture of those times, the low, long, and wide couch on which one sat in the day time and slept at night. This slab could well represent one side of such a platform, whose side usually stood on three legs as does this.

Most Chinese sculpture of the period from the 5th Century to the 10th, that is, from Wei through T'ang, was Buddhist; it was the golden age of Buddhist art. Sculpture for other purposes was comparatively rare. Here we have a relief which is devoted to the cult of the dead, made to be hidden from mortal eyes, yet exquisite in its rich decorative quality. The symbolism of the carving tells us much. Across the whole front is a band of animals and birds twining themselves around a ribbon which runs the full length of the slab. The design is symmetrical. In the centre is the great face of a *t'ao-t'ieh* monster biting the ribbon and throwing its great forepaws over it on right and left. On each side of the monster mask is a long slithery three-clawed dragon which also bites the ribbon fiercely as it winds its body around

it and clips its claws over the upper edge of it. At each end a large bird with sad expression takes the ribbon in its beak and tries to pull its feathers into the small space left to it. The *t'ao-t'ieh* mask is known in Chinese art from earliest times, but we do not yet understand the full meaning of it. Quite otherwise with the dragon and this bird, which must represent the phoenix, for they were symbols of the emperor and empress, and their prominence here seems to indicate that the occupant of this tomb was of imperial rank. Along the entire upper edge runs an elegantly carved moulding of inverted lotus design so like the Greek leaf-and-dart pattern that derivation from classical sources has been claimed for it, though not proven. It certainly developed from the lotus pedestal of Buddhist images.

The end legs of the "mortuary bed" contain beautifully designed square reliefs of "earth spirits." We recognize them from their likeness to clay burial statuettes of the Wei period of which there were, apparently, always two put in a tomb. They are usually represented as a pair of dog-like creatures sitting on their haunches. One has a human face and very large ears and the other has the head of a lion with its mouth open. We do not know their significance except that their function seems to have been to guard the grave. We suspect they were to protect it from evil influences coming up from below. The two human figures on the centre leg are probably the guardians for above ground, representing those that stand on each side of the door or within facing it. They are in military garb, as is indicated by the great triangular leather breastplates showing above their robes, and they lean meditatively on their long swords as if chatting with each other. These figures also can be almost duplicated among the clay figurines of this general period.

What is the period? Probably late Northern Ch'i (A.D. 550-570) or Sui, just following it. We have only the characteristics of the figures on the legs and the style of design and carving to go by. But this is, I think, sufficient. In the Museum's collections are two sets of grave figurines, accompanied by the rubbings of the tomb-stones found buried with them. The biographies on these stones—they were of brothers—give the date of burial as A.D. 525. Among the figurines are many of retainers, some of whom wear garb identical with that of the guardians on the central leg of the bed, except that they have on loose pantaloons tied at the knee. We know that in the T'ang period, or just before, such retainers began to wear skirts (perhaps over the pantaloons?) and also shoes with elaborately ornamental turned up toes, such as we see on our figures. Therefore it seems very likely that the guardians on the "bed" belong to a time in between the figurines of

525, and the beginning of T'ang in 618—which would be, roughly, the second half of the 6th Century.

It is the style of the design and carving, however, which helps us even more in dating this sculpture, for it has all the characteristics of late Northern Ch'i work as seen at the Buddhist cave temples of Hsiang T'ang Ssu, near Yeh, the capital of Northern Ch'i in North Honan. The design is strong, and rich in dark and light, but the emphasis is on full flowing rhythmic line—as witness the curving twisting bodies of the dragons. The most characteristic feature of the design, however, is that the relief is not so much rounded as it is built up of flat shapes lying in planes which overlap each other. It makes one think of several similar pieces of felt, especially scroll forms, cut out and arranged to overlap so that the edges repeat the line and heighten the sense of rhythm. A favourite motive was to put three almost identical slender scroll forms side by side; each overlaps the next slightly and perhaps rises a little higher, suggesting the fronds of ferns about to unroll. It is like an appliqué which gains a rich effect from the gradations of surface encountered in the design. The repetition of dragon and bird feet with their three claws give staccato notes along the bar of the ribbon. This bar unifies the band of design and emphasizes the horizontal strength of the entire object. It is in Northern Ch'i that such bars first appear, although rarely, in reliefs at the sides of doorways.

The technique of the carving is unsurpassed in quality, crisp, clear, sure, and having an elegance worthy of its undoubtedly Imperial origin. The Museum is happy to possess a sculpture not only representing a great period in the history of the art but itself one of its best artistic products.

HELEN E. FERNALD

PUBLICATIONS AND PHOTOGRAPHS

Publications of the Museum may be ordered at the Sales Desk, and prints of photographs of Museum objects from the Main Office. Orders by post should be sent to the Secretary of the Museum.

MUSEUM PUBLICATIONS

The following Museum publications are in print, and may be obtained from the Museum:

Outline Guide to the Royal Ontario Museum (Section III deals with the Museum of Archaeology), price 50 cents.

Outline Guide to the East Asiatic Section, price 15 cents.

Outline Guide to the Middle American Collections, price 15 cents.
(Very few left).

Excavating Ontario History, by Margaret M. Thomson, published by the Division of Education, price 30 cents.

Chinese Court Costumes, by Helen E. Fernald, price \$1.00.

Books of the Middle Ages, price 35 cents.

Palestine, Ancient and Modern. A Guide to the Palestinian Collections, 1949, price \$1.50 (by post \$2.00).

Fibres, Spindles and Spinning Wheels, by Dorothy K. Macdonald, price 50 cents.

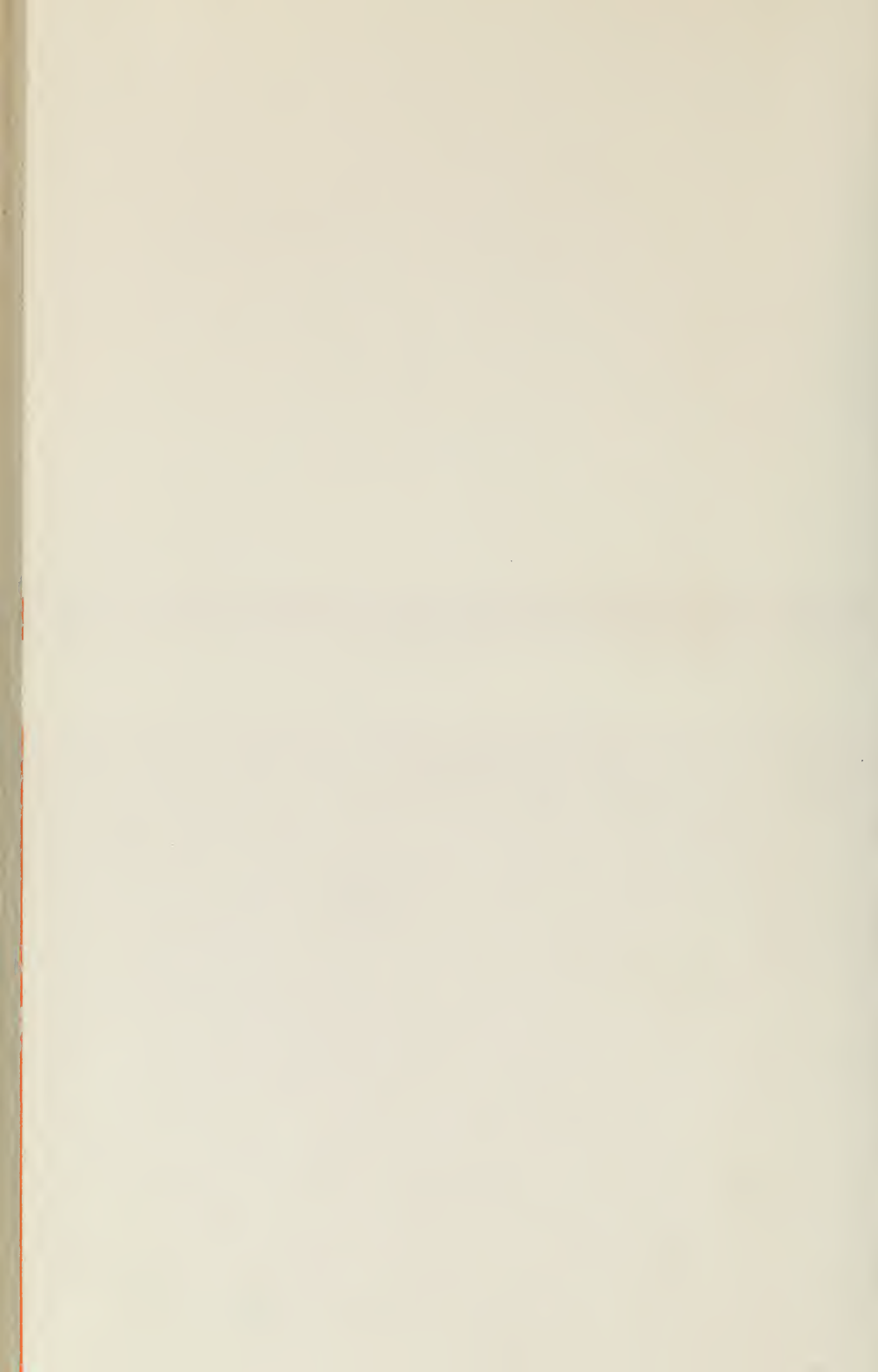
Picture Books: *Chinese Figurines*; *Egyptian Mummies*; *Greek Pottery*. 50 cents each.

Chinese Frescoes from the Royal Ontario Museum (a new edition of *Museum Bulletin No. 12*, bound together with Nos. 13 and 14), price 75 cents.

The following past numbers of the *Bulletin of the Royal Ontario Museum of Archaeology*: 7, 10, 11, 15 and 16. 15 cents each.

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